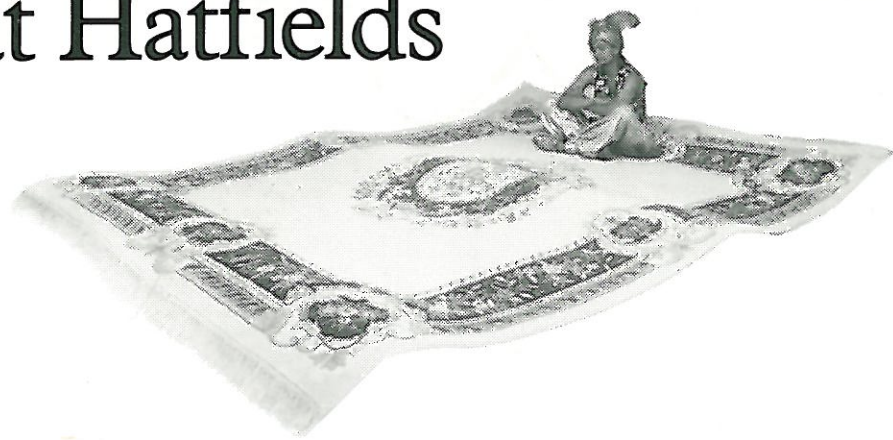


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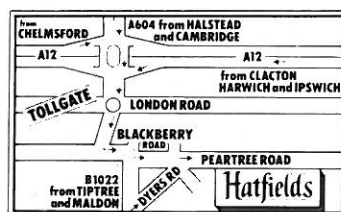
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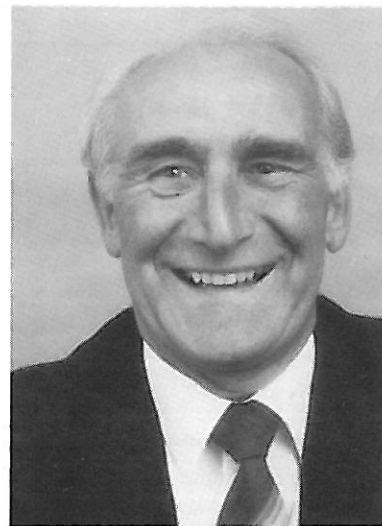
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Chairman's Message

"There's No Business Like Show Business" : This line from one of the numbers in "Annie Get Your Gun", sums up the reasons why we are all here this evening. A glance at the list of past productions will show that this is the first occasion that "Annie Get Your Gun" has been staged by Colchester Operatic Society, and I do hope you will enjoy this production.

I would particularly like to mention the many hours that Sally Hammond and Angela Rankin have spent rehearsing the Principals and Chorus. We are most grateful for all their time, patience and energy.

Finally, with much sadness, I am using this column to announce the retirement of our dear Margaret Berry. Margaret has been our indefatigable secretary for seventeen years. It is a very time-consuming position, and I am sure that her loyal devotion to our Society has had a profound effect upon our present successful position in Operatic circles and in the town. We are most grateful for all her hard work and trust we shall always have the benefit of her advice and friendship.

John M. Enfield
Chairman

THE STORY

Outside the Wilson Hotel in Cincinnati, amid the bustle of the arrival in town of Col. Buffalo Bill's Wild West Show, the manager Charlie Davenport thrills the crowd with his promises of the spectacle the Show will provide. But Wilson, the hotelier, who has only just got rid of the Pawnee Bill Show, is reluctant to receive his uninvited guests. He is persuaded by Charlie and the Star of the Show, Frank Butler to allow a shooting contest in his grounds. Frank who claims to be the finest shot in the Wild West and is much admired by the ladies, offers Wilson a side bet of \$100 if Wilson can find anyone to beat him.

Annie Oakley arrives from the backwoods with the kids, and sells Wilson some quail; she agrees to shoot in the contest. Next minute Frank strolls by and Annie is immediately smitten.

At the contest Frank, assisted by Dolly and her daughter Winnie, appears in immaculate order, but to his embarrassment Annie beats him. Business has been bad lately for the Show, and Buffalo Bill sees in Annie a bright new star to add some glamour. He and Charlie, with the grudging help of Frank, convince Annie that she should enter show business, and she agrees to join them. Frank can already see that she may upstage him. Annie, unaware of his jealousy, sees him as a partner both in business and marriage.

The show plays at Minneapolis where Annie, unknown to Frank has agreed to perform a spectacular trick. Winnie and Tommy skip the parade to get married. Pawnee Bill and Chief Sitting Bull come to see the show and witness Annie's performance. Sitting Bull is so impressed that he abandons his life-long precept that has previously kept him solvent, and agrees to put money into the show. But Frank quits the show with Dolly and Winnie, and joins Pawnee Bill. To the background of the Ceremonial Chant, Sitting Bull initiates Annie into the Sioux tribe.

Coming back to New York after a prestigious tour of Europe, Buffalo Bill and Charlie confess to Annie that all Sitting Bull's money has gone. Pawnee who is packing in the audiences at Madison Square Garden sends a messenger to invite members of the Wild West Show to a lavish party at the Brevoort Hotel. Buffalo Bill merges with Pawnee Bill as his only hope of survival. Annie still loves Frank and looks forward to their reunion, and the Brevoort Hotel party goes well. Tommy and Winnie fall in love all over again. There is a hitch when it is discovered that Pawnee has even less money than Buffalo Bill, but Annie generously agrees to sell her medals to finance a merger. No need to worry, she still expects to get Frank, but they quarrel and Annie challenges Frank to another shooting match. Both hoped-for mergers are off.

Before the contest Dolly is discovered tampering with Annie's gun sights. Sitting Bull realises that the only way to heal the breach between Annie and Frank is for Annie to lose the contest. So the contest begins with Annie's gun nobbled. She is horrified, but Sitting Bull reminds her of her own saying that you can't get a man with a gun. His honour satisfied, Frank declares his love for Annie and the Shows can be merged. Only one problem remains - what will they use for money? Frank, who has won all Annie's medals by beating her in the contest, agrees that they may be sold. So all ends happily. Well, that's Show Business isn't it?

We invite you to join the

SUPPORTERS GROUP

which continues to expand. Members of the Group have the right to book up to four seats for our Productions after the Society Members, but before the tickets are offered for sale to the general public.

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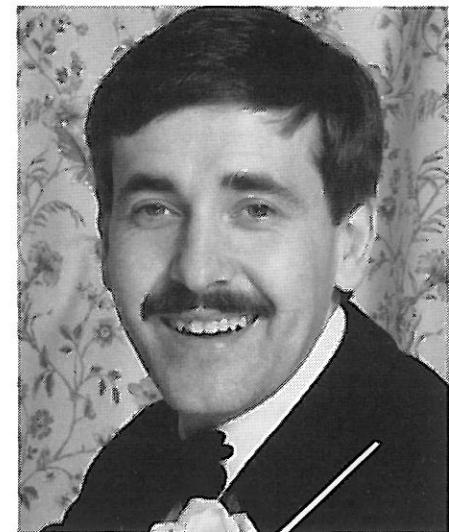


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FAMILY

ANNIE GET YOUR GUN



RAY JEFFERY
Director



ANDREW DENYER
Musical Director

PRODUCTION TEAM

Entire Production by RAY JEFFERY



ANGELA RANKIN



SALLY HAMMOND

PRODUCTION ASSISTANTS

Director's Assistants - SALLY HAMMOND
ANGELA RANKIN
Accompanist - PETER HUMPHREY
Rehearsal Pianist - CHRIS BENHAM

PREVIOUS PRODUCTIONS

1925	Gondoliers	1951	The Student Prince	1971	Die Fledermaus
1926	Mikado	1952	Harmony Hill	1972	Mikado
1927	Princess Ida	1953	Show Boat	1973	Robert and Elizabeth
1929	Iolanthe	1954	Brigadoon	1974	Orpheus in the Underworld
1930	Yeomen of the Guard	1955	Pink Champagne	1975	The Merry Widow
1931	Trial by Jury and Pirates of Penzance	1956	Vagabond King	1976	My Fair Lady
	Les Cloches de Corneville	1957	White Horse Inn	1977	The Great Waltz
1932	Quaker Girl	1958	Summer Song	1978	Fiddler on the Roof
1933	Mikado	1959	The Merry Widow	1979	The King & I
1934	Gondoliers	1960	Song of Norway	1980	Show Boat
1935	Merrie England	1961	Naughty Marietta	1981	Hello Dolly
1936	Duchess of Danzig	1962	The Dancing Years	1982	Camelot
1937	Vagabond King	1963	Kismet	1983	Half a Sixpence
1938	Country Girl	1964	The Most Happy Fella	1984	Brigadoon
1946	Beggar's Opera	1965	They Came to a City	1985	Guys & Dolls
1947	Tom Jones	1965	The Student Prince	1985	Carousel
1947	The Arcadians	1966	Hay Fever	1986	Pirates of Penzance
1948	Waltz Dream	1966	La Belle Helene	1986	The Sound of Music
1949	New Moon	1967	Carousel	1987	South Pacific
1950	The Wind and Rain	1968	Count of Luxembourg	1987	Oliver
1950	The Desert Song	1969	Oklahoma	1988	The Desert Song
		1970	Kiss Me Kate		

ANNIE GET YOUR GUN

CAST

Charlie Davenport ...	...	...	...	...	...	...	David King
Foster Wilson ...	...	...	...	...	...	...	Colin Thorne
Dolly Tate ...	...	...	...	...	...	...	Gill Plumtree
Winnie Tate ...	...	...	...	...	...	...	Mandy Rosoman
Tommy Keelar ...	...	...	...	...	...	...	Chris Austin
Frank Butler ...	...	...	...	...	...	...	Vic Edwards
Annie Oakley ...	...	...	...	...	...	...	Val Massey
Little Jake ...	...	...	...	...	...	...	Richard Morgan
Nellie ...	...	...	...	...	...	...	Beverley Humphreys
Jessie ...	...	...	...	...	...	...	Gillian Humphreys
Minnie ...	...	...	...	...	...	...	Clare Nicholson
Col. Wm. F. Cody ...	...	...	...	...	...	...	Roger Dobson
Chief Sitting Bull ...	...	...	...	...	...	...	Graham Smith
Pawnee Bill ...	...	...	...	...	...	...	Derek Massey
Sylvia Potter-Porter ...	...	...	...	...	...	...	Sandra Moorhouse
Indian Solo Dancer ...	...	...	...	...	...	...	Neil Couperthwaite

CHORUS, INDIANS AND DANCERS

Liana Bridges	Mark Fincham	Andrea Libby	Ann Rozier
Lee Carter	Jamie Fisher	Jane McKercher	Jennie Spurgeon
Sharon Cook	Debbie Gifford	Nikki Massey	Philip Spurgeon
Angela Cross	Brenda Green	Sandra Moorhouse	Scott Woodrow
Tracy Cross	Mick Hemstedt	David Moya	Jennifer Woolsey
Neil Couperthwaite	Joanna Humphreys	Sue Nicholson	Maureen Yeats
Gill Edwards	Clare Joseph	Rita Ord	
Andy Edwards	Brian Keeble	Sarah Pawsey	

THE CHILDREN

Aaron Lissimore	Tom Lissimore
Gavin Lissimore	Charlotte Morgan
	Helen Robinson

STAGE MANAGEMENT

For the Mercury Theatre:	Chris Snow, Jim Bowman (Chief Electrician), David Parker, Chris Larkin.
For Colchester Operatic Society:	David Sage, John Andrews, Bernard Polley, Mike Spurgeon, Graham Thompson.
Prompters:	Marion Spurgeon and Debbie Andrews.
Props:	Beryl Balls, Karen Balls, June Harris, Sue Joyce.
Make-up Team:	Peter Smith, Ann Dye, Gil Gray, Margaret Norfolk.
Wardrobe:	Gill Edwards, Mary Fletcher, Margaret Pedder, B. Sewell.
Costumes:	S. B. Watts, Manchester.
Scenery:	Fredericks Ltd., Weston-super-Mare.

Please note: Taking photographs during the performance is not permitted.

ACT ONE

- Scene 1 – The Front Lawn and Porch of the Wilson House, a summer hotel on the outskirts of Cincinnati, Ohio – July.
- Scene 2 – Annie's Introduction to Showbusiness.
- Scene 3 – A Pullman Parlour in an Overland Steam Train – six weeks later.
- Scene 4 – Outside the Big Tent, Minneapolis, Minn. – a few days later.
- Scene 5 – The Fair Ground at Minneapolis.
- Scene 6 – Annie's Dressing Room Tent at the Fair Ground – the same day.
- Scene 7 – The Arena of the Big Tent – later that night.

ACT TWO

- Scene 1 – The Deck of a Cattle Boat at night – eight months later.
- Scene 2 – The Ballroom of the Hotel Brevoort, New York – the next night.
- Scene 3 – The Loading Platform of the Ferry en route to Governor's Island – next morning.
- Scene 4 – Governor's Island, near the Fort – immediately following.

FINALE

ACKNOWLEDGEMENTS

The Society expresses grateful thanks to all who have contributed, and in particular to:—

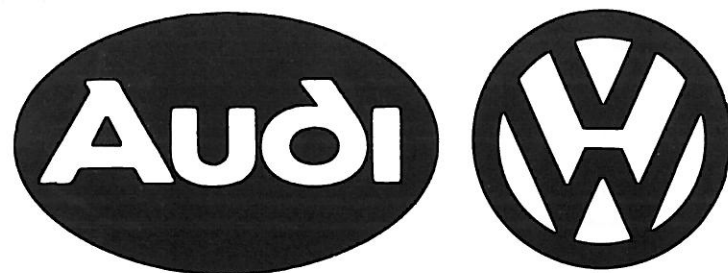
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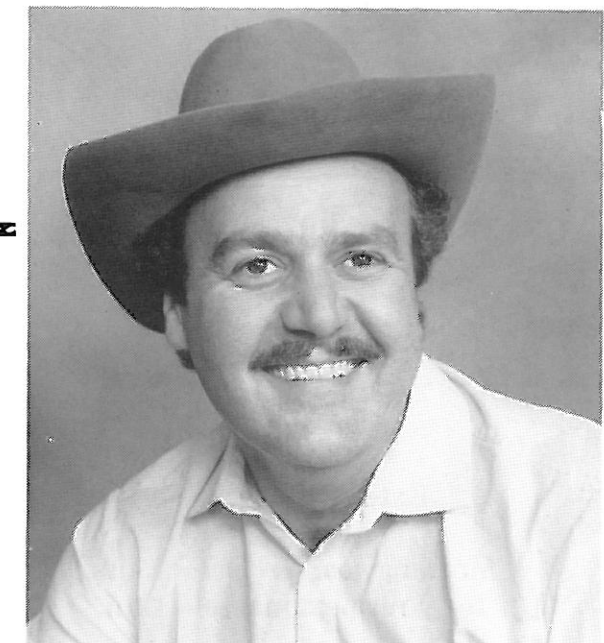


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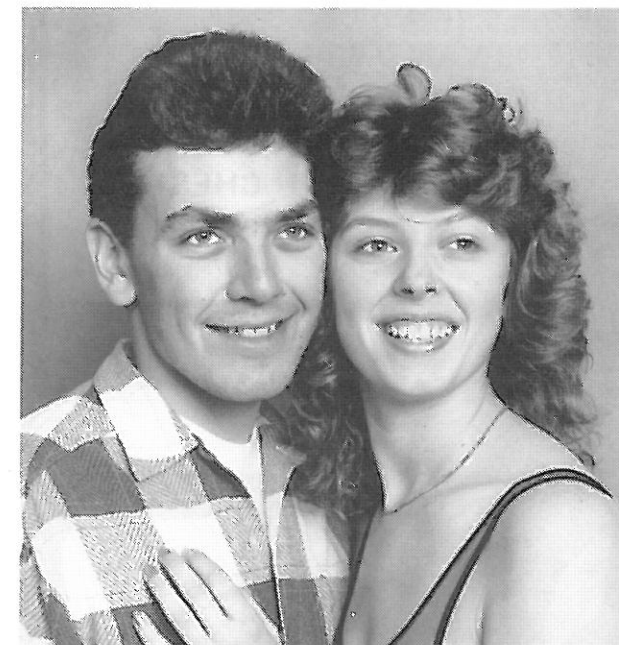
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Annie Oakley - VAL MASSEY



Frank Butler - VIC EDWARDS



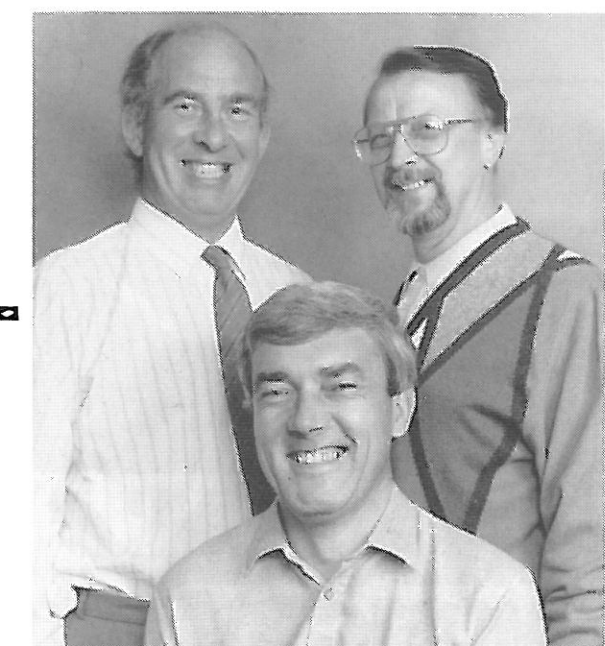
Tommy & Winnie - CHRIS AUSTIN & MANDY ROSOMAN



Wilson & Dolly Tate - COLIN THORNE & GILL PLUMTREE



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ANNIE OAKLEY

Annie Oakley was born on a farm in Darke County, Ohio, in 1866. She spent her childhood in poverty. Annie learned to shoot at an early age. She shot wildfowl and sold them to Cincinnati hotel keepers to raise money to pay off the family mortgage. It is a fact that Frank Butler was the star of the Wild West Show of Colonel William F. Cody, known to all as Buffalo Bill. Frank was considered to be the leading marksman of his time. Frank and Annie met in a shooting match organised to publicise the Show. Here the play departs from the truth, since instead of using clay pigeons for targets the real Frank and Annie used live ones. Frank hit 24 and Annie hit 25. A year later Frank and Annie were married.

Annie joined the Wild West Show, and she so impressed Chief Sitting Bull that he adopted her as member of the Sioux tribe. She toured Europe with the Show, giving Command Performances before all the crowned heads from Queen Victoria to the Russian Grand Duke Michael, and various Presidents. She could shoot a dime from between Frank's thumb and forefinger at thirty paces and in Germany she shot a cigarette from the mouth of the future Kaiser Wilhelm. Her marksmanship was so brilliant that Frank, who had taken her into partnership after their marriage was obliged to retire to avoid being compared with her, and he became her manager.

She gave her farewell performance in 1901. Hours later, the Show train collided head-on with another train. Frank Butler dragged Annie unconscious from the wreckage. In seventeen hours her hair changed from chestnut brown to pure white. Doctors predicted that she would never move again, let alone shoot, but she made a comeback, and in five years was shooting better than ever.

Annie retired from the stage for the last time in 1916. For a time she taught marksmanship before finally settling down in Dayton, Ohio. She died worth half a million dollars in 1926 and Frank Butler died eighteen days later.

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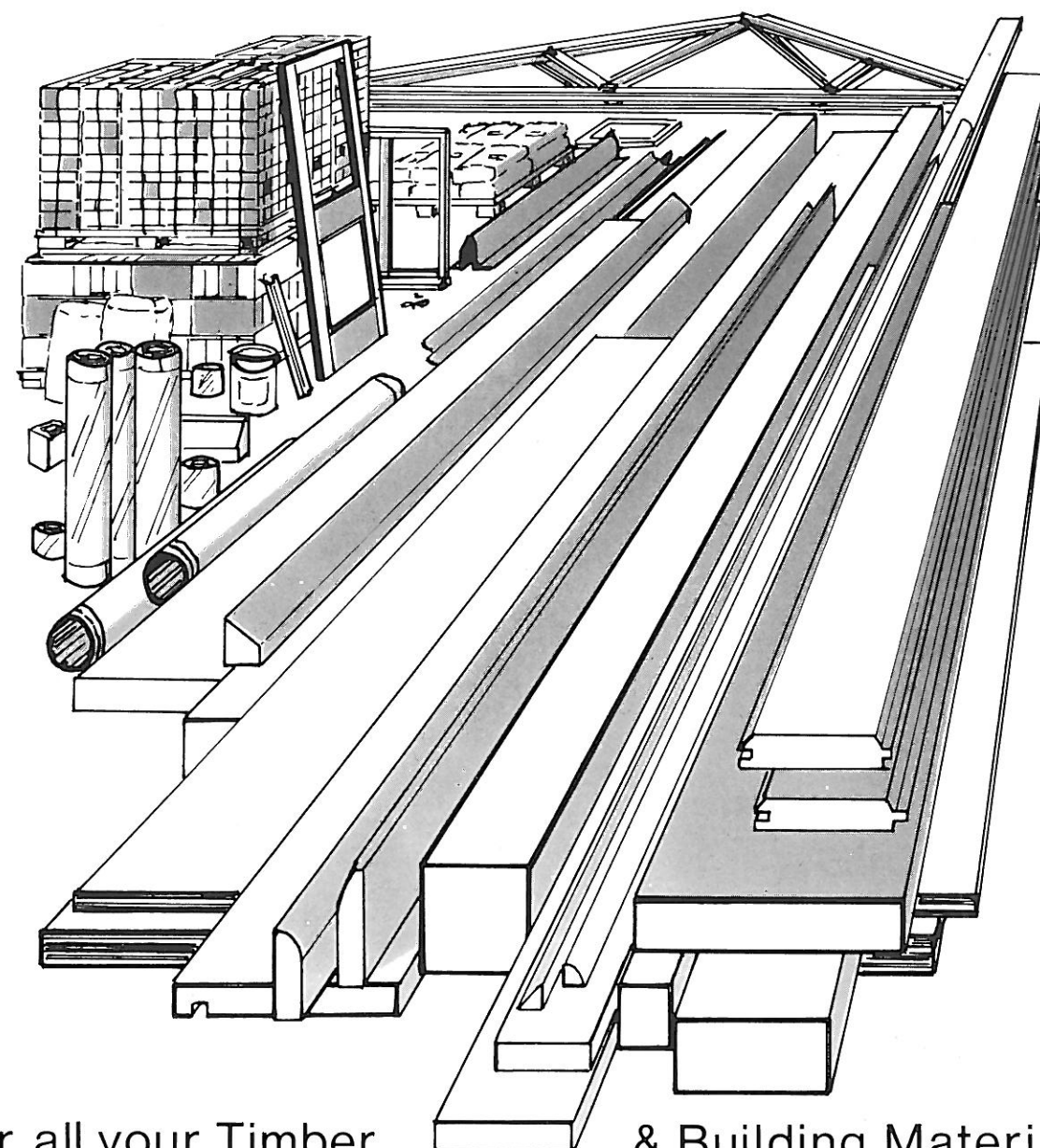
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